REFERENCE
NATIONAL
OF

RAY LEWIS
EDITOR AND
PUBLISHER
HERMANT BLDG.
21 Dundas Square
TORONTO

Digest

THIRTY-SEVENTH YEAR OF PUBLICATION 1915-52

Vol. 44, No. 3 TORONTO, CANADA January 19, 1952

STORAGE / VOUTE

Variety Club, Tent 28, Toronto presented the World Premiere of "The Greatest Show on Earth" with a personal appearance of its star, Betty Hutton, at the Imperial Theatre, Toronto, January 10, 1952.

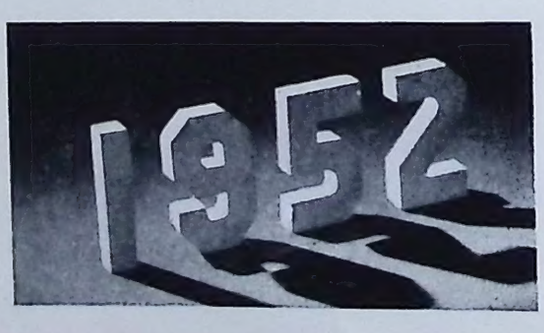
PUBLISHED BY
CANADIAN MOVING PICTURE DIGEST COMPANY LIMITED
21 DUNDAS SQUARE - TORONTO

M-G-M LEADS THE INDUSTRY!

The First Reports Are In!

Variety, Showmen's Trade Review, M. P. Herald, M. P. Daily, announce "Top Hits of 1951" as voted by exhibitors. M-G-M leads with not just <u>one</u> top hit, but with <u>more top money hits</u> than any other company.* Watch for more trade paper annual reports. Prediction: a landslide for M-G-M, as usual!

*In Variety, M-G-M has 8 out of the first 20; next company 2. In Showmen's Trade Review Annual, M-G-M has the 2 top pictures and 4 out of first 10, which is twice any other company. In M.P. Herald, M-G-M has 4 out of the 7 top-grossing pictures, nearest company 1. In M.P. Daily, out of the 7 listed M-G-M has 4, nearest company 1.



FORECAST: M-G-M AGAIN IN '52

The M-G-M Studio has never in its history had a more powerful array of product than right now. To mention just a few: "THE WILD NORTH" (Ansco color), "LONE STAR", and the following in Technicolor—"IVANHOE", "SINGIN' IN THE RAIN", "THE MERRY WIDOW", "SCARAMOUCHE", "SKIRTS AHOY!", "LOVELY TO LOOK AT" and many more. And of course, The Great "QUO VADIS", the box-office giant of all time!

RAY PRESENTS

HOW GOOD is life when it affords one the pleasurable experience which many of us had on the night of Thursday, January 10th at the Imperial Theatre, Toronto, on the occasion of the Variety Benefit Show, in which Betty Hutton, star of The Greatest Show On Earth, assisted by The Skylarks, gave the audience about forty-five minutes of everything she had to give in talent and in personality, followed by the Paramount Cecil B. DeMille circus picture, The Greatest Show On Earth in which Betty Hutton is the top star.

Some time ago, I quoted a statement which had been made by Cecil B. DeMille, in which this impressario-producer had said, that Betty Hutton was one of the greatest troupers which it had been his pleasure to direct since he was in show business.

Those of us who attended the press interview with Betty at the Royal York Hotel, the previous day, and those of us, who were in the audience on the night of January 10th can understand why Cecil B. DeMille paid such a tribute to Betty. Here is a screen star who off the screen and on the screen appears tireless, who possesses a natural wit, who is bubbling over with animation and talent, who is friendly, sociable, appreciative, who has a sense of values, and who is as pretty and unaffected as any star whom I have ever met in all the years of my screen and stage experience.

THE SCREEN press is a pretty blasé group of people, they have seen too many fluttering eyelashes on and off the screen, they have stood around, so many times, while the spotlight was focussed on a celebrity who waited to have them ask questions for a publicity-recording, but not Betty Hutton, she made the press feel that if they came to her, she was there to see them; and irrespective of what was or was not publicity, Betty let us have it with both barrels, bang, bang, bang, until we were more knocked out than she was, and longed to learn the secret of her effervescence, her boundless good nature, her tireless energy.

No star, to my knowledge, has so completely captivated and bowled-over the Toronto press. Betty may have given a lion in The Perils of Pauline a smack on the "behind" as she left his cage, but the press-lions in Toronto went up into the air with Betty, on the flying trapeze, and finished off eating out of her little hand and loving it.

ON the stage of the Imperial, she did the same to a capacity audience and standees of about 3,000. If Betty and The Skylarks were on the stage for forty-five minutes. I am certain the audience felt that she had only been there fifteen minutes, and if it had not been, that they appreciated the fact that Betty, of the inexhaustible vocal chords had given these vocal chords enough of a load to carry for one night, they would not have let her go, for they burst into spontaneous applause when her name appeared on the screen, and again when they caught the first sight of her in DeMille's The Greatest Show On Earth.

Jack Arthur of Famous Players Canadian Corp. had built up a big vaudeville show as a prelude to the picture, and there was a long line of stage acts which had volunteered for the Variety Benefit Show. There had been many weeks of rehearsals, and some of the Variety Barkers were included in some of the numbers, but there was no time for such a stage show since The Greatest Show On Earth has a running time of about two and a half hours, and the picture is brimful of top-notch vaudeville and circus acts.

The stage-show was sacrificed on the night of January 10th, much to the regret of those who had offered their services, and those who had given much time and effort, directed by Jack Arthur, to give the public a show worth twice the price of admission.

DESPITE the anxiety which several people felt about the elimination of the stage-show, I am certain that we all feel, that Cecil B. DeMille, who had some say about the personal appearance of his star, and the premiere presentation of his The Greatest Show On Earth, knew better than we knew, that Betty Hutton and The Skylarks, plus The Greatest Show On Earth, were enough for anyone's money.

The show was not over until after midnight, but looking at the smiling faces, hearing words of praise, the expressions of amazement that The Greatest Show On Earth was in reality The Greatest Show, was proof conclusive that we gained more by elimination than we would have gained by multiplication.

Jack Arthur is such a good trouper that I am certain he would concur in this conclusion; as for the other Show Folks, all with the big hearts to give of themselves, watching the Betty Hutton show and The Greatest Show On Earth, they too must have come to the conclusion, that it is as possible to give an audience too much for their money, as it is to give them too little.

THE Committee of Variety Tent 28, in charge of the Benefit Show, plus the showmanship of that veteran showman Tom Daley, and Win Barron, Paramount's expert Exploitation and Publicity representative, achieved a successful circus atmosphere for the front of the house and the lobby. The Barkers and clowns, all members of Variety, prepared the audience for what they were going to get, namely, a good, rollicking circus show.

I have been told that Jack Chisholm, Immediate Past Chief Barker, arranged to have Associated Screen News' big sound truck brought from Montreal to Toronto, and there it was, parked across the street from the Imperial, while loudspeakers called to the huge crowds, "Hurry, hurry, hurry, for The Greatest Show On Earth." No one was in a hurry, there was too much fun, laughter and noise which filled the air, and it was still almost an hour before the scheduled time for the big show to begin.

THE net receipts for Variety Tent will be over $25,000, perhaps closer to $30,000, and I have been told, that this will make the last payment on the Variety Village Buildings. What an achievement, what an undertaking, what a fulfillment: the only Vocational School for Handicapped Children of its kind in the world, and conceived and built by Show Folks here. The next plan is to build a wing to the school to accommodate more children.

Here we have a demonstration of how Dreams Come True, and my memory carries me back to that Canadian Picture Pioneers' Luncheon, 1944, when John J. Fitzgibbons, C.B.E. and President of Famous Players Canadian Corp. presented the idea of a Variety Tent for Toronto.

I think of the tremendous amount of work which officers and members gave to the formation of Tent 28, and to the Variety Village project. I think of the acquisition of the land, the building plans, the $350,000 costs to be met, the $50,000 a year operational costs, but the Good Lord always being on the side of Good Intent, which is 100 per cent service from the heart, was with the project for its fulfillment. How wondrous is the faith of Man, and how glorious is the strength and inspiration of such faith!

(Continued on Page 5)

Toronto and District

BILL PRESS

Both Canada and the United States lost a pioneer exhibitor when Charles DePaul, 70, of Sault Ste. Marie, died of a heart attack at Fort Lauderdale, Fla.

Born in Italy, he came to America in 1904 and became identified with the old Bijou at the Soo in 1912 in partnership with the late G. S. Westcott, forming his own company in 1939.

At the time of his death, he was the owner of the Princess Theatre in Sault Ste. Marie, Ont., and the Soo and Temple Theatres in the Michigan Soo, all of which were closed Jan. 5, as a mark of respect.

He was a member of Kiwanis, the Elks, Chamber of Commerce and the Christopher Columbus Society. Immediate survivors are his wife, a son, Joseph C. DePaul and three grandchildren.

Irene Dunne, lovely screen star, is expected in Toronto for the Communion breakfast of Roman Catholics in the film industry here which will be held in the Roof Garden of the Royal York Hotel January 20th, following the celebration of Mass in St. Michael's Cathedral.

J. J. Fitzgibbons, Jr., organized arrangements for the breakfast.

In the midst of the transportation crisis in Toronto, "Laughter in Paradise" was continuing to provide an amusing diversion for harassed townspeople for its 14th week at the International Cinema.

S. Strashin's Cameo Theatre on Pape Avenue, came out with a first night for its new Lorraine line of dinnerware giveaways on Jan. 7 and, strike or no strike, the 13 co-operating theatres of Allied Exhibitors were offering $1,540 in their weekly stunt.

Stan Helleur, movie critic of the Toronto Telegram, can take a bow for the highly effective manner in which he carried through his one-man campaign for the rounding up of parcels and money in the Veterans' Cheer Drive for ailing soldiers in the three military hospitals here.

"The Royal Journey", National Film Board's color feature of the Royal Visit across Canada, proved an immediate and popular hit in Eastern Canada and elsewhere.

Teamed with "The Wooden Horse", the pictorial record of the Royal Tour held for a second week at the Eglinton in Toronto, despite the street railway strike.

At London, "Royal Journey" was transferred to the Patricia after a big week at Bill Trudell's Capitol Theatre. At Ottawa, the first week at the Capitol was followed by a second week at the Regent Theatre and, in the meantime, the French version was playing the Cartier Theatre, a Famous Players' unit in Hull.

One of the best gags in Toronto in the early stages of the TTC transportation trouble was that the people all had "A Desire Named Streetcar."

Bruce McLeod, well-known exhibitor and head of the Independent Theatre Services, Toronto, has organized the construction of still another theatre on the Mountain at Hamilton, where the suburban population has reached the 30,000 mark.

McLeod recently opened the Reo Theatre in Hamilton and was identified with the Fox at Stoney Creek. Other theatres of the group are in Kitchener, Elmira, Strathroy, Parkhill, Oshawa and other centres.

The street railway strike in Toronto gave a break to the suburban exhibitors and the owners of neighborhood houses in scattered sections of the city because of the downtown traffic congestion. A number of exhibitors in the outskirts were quick to alert themselves to the opportunity of catering to the nearby residents.

Ten Best

The General Federation of Women's Clubs, selected the following as their list of the TEN BEST Motion Pictures of the year 1951:

1. The River (UA)
2. A Streetcar Named Desire (WB)
3. An American in Paris (MGM)
4. Death of a Salesman (Col.)
5. Bright Victory (E-U)
6. Tales of Hoffmann (IFD)
7. The Detective Story (Para.)
8. Quo Vadis (MGM)
9. People Will Talk (20th-Fox)
10. Decision Before Dawn (20th-Fox)

Best Actress: Vivien Leigh in "A Streetcar Named Desire"

Best Actor: Kirk Douglas in "The Detective Story"

Best Director: Joseph L. Mankiewicz for "People Will Talk" (20th-Fox)

THE CANADIAN MOVING PICTURE DIGEST
Entered as Second Class Matter
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Address all mail to the Publisher
CANADIAN MOVING PICTURE DIGEST COMPANY, LIMITED
21 Dundas Square - Toronto
Telephone: WAverley 8696
Cable: Raydigest

Established 1915. Publication weekly.
Subscription: $5.00 yearly

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COMPO Wires Support Of Kramer

In a wire sent yesterday to Stanley Kramer, producer of Death of a Salesman, the Council of Motion Picture Organizations aligned itself with other industry groups that have announced their backing of Kramer in his $1,000,000 libel suit against the Wage Earners Committee of the U.S.A., a Los Angeles group that has attacked Kramer as being "notorious for his Red-slanted, Red-starred films."

COMPO's wire to Kramer, signed by Arthur L. Mayer, COMPO executive vice-president, follows:

"Please be assured Council of Motion Picture Organizations heartily endorses your courageous action against Los Angeles pressure group and pledges its wholehearted support to help you fight this issue to successful conclusion. Combatting false accusations against patriotism of motion picture industry is one of COMPO's major activities notwithstanding partial reports of COMPO's public relations program which may have given contrary impression. If there is anything we can do to help you in this action please feel free to call on us. You are at liberty to make any use you desire of this message."

SPECIAL ANNOUNCEMENT

The Canadian Moving Picture Digest Company Limited announces that it will resume the publication of a monthly pocket edition magazine for Fan Readers called — Movie Digest, which copyright title it holds. The motion picture stories and pictures, will cover the International field of the motion picture industry; publication will be at Toronto.

RAY PRESENTS

(Continued from Page 3)

IN the New York Times Book Review of January 13th, under the caption, The Struggle to Make the Past Alive, there is this line, "The writing of History demands eloquence and imagination," states Allan Nevins.

It seems to me, that the building of Variety Village has required eloquence and imagination. In the Imperial Theatre program of January 10th I read that Dan Krendel, The Dough Guy, presented the annual statement of receipts and disbursements, as well as a record from the inception of the Variety Club, June, 1945, to October 13th, 1951.

The Toronto Tent, through various events and donations, raised $348,438.21. The sale of baseball tickets, donations, etc., netted $103,003.49, the sale of souvenir programs and advertising space earned $65,-979.67. Theatre nights earned $62,575.95; hockey nights $48,687.19; football game, $952.29; sponsored film, $25,000; golf tournament, $1,000; donations from members and others, $22,116.14. Benefit performances were presented by the following Theatre Managers' Associations: 20th Century, Niagara Peninsula, Hamilton, Chatham, Brantford, Ottawa and Guelph, netting for Variety $17,524.50.

SINCE Variety Club has been formed, it has donated $5,352.06 to several charities, and has paid out more than $11,000 in operating free movies for "shut-ins" projects, and operating a free ambulance service for crippled children. From September 1st, 1949, to October 31st, 1951, Variety Club of Toronto has spent $82,477.37 on the actual operation of Variety Village, and the net construction costs to date have been $272,511.80. The excess of disbursements over receipts from 1945 to date have been $27,716.28.

The Canadian Government has made a statement, that there are in Canada over 100,000 physically handicapped persons, many who, given an opportunity, through personally directed care and training, could be made to feel that there is a place for them in life in which they could serve themselves and serve others, that there are jobs which they could be trained to do.

VARIETY TENT 28 of Toronto has had the imagination to sense this possibility, and has had the eloquence and the heart to raise the necessary funds to support such a possibility.

I have said before that dreams can come true, for from Variety Village there are student-graduates that are doing certain jobs as well as those who have no physical-handicap. Year by year, more students graduate, providing not only an inspiration to those who are still at Variety Village in training, but to physically-well humans who may have let go of their faith and with it their desire to be self-supporting.

The Spartan rule was that only the physically-fit were privileged to survive, but such an ideology is not in The Plan of Creation, for the physically-handicapped test our humanities, and the test is part of the sustenance through which our own Spiritual Essence grows.

The Keystone of our Religious Beliefs is constructed from a knowledge that there is a God, a Faith in God, and a desire to serve Him through a service to His Children, all of His Children and not a selected few.

PERHAPS, in the Plan of Life, it is the destiny for some of us to be dependent on some one, just as a test to those who are strong.

The lesson of how to live The Good Life has not always come to us from the physically strong, great men and women through their very infirmities, weak in the flesh, physically-handicapped, have been of such gigantic spiritual stature, that their words and their deeds have illuminated the darkness of the world and remain unto our generation as a Light on the path for our stumbling feet.

The success of the night of January 10th was made through a combination of gifts, first the gift of The Imperial Theatre, with the largest seating capacity of any theatre in Canada, this gift from Famous Players Canadian Corp. which company closed the theatre on January 10th for any regular show. The gift of Betty Hutton, and the gift of the services of The Skylarks, the gift of Ellis McLintock and his augmented orchestra, appearing through the courtesy of the Toronto Musical Protective Association, and last, but of great importance, the gift of Paramount Pictures and Cecil B. DeMille of The Greatest Show On Earth.

MANY others made gifts for the success of this Benefit Show, including the Imperial Theatre staff, and the members of the Committees, with Jack Arthur as Chairman of the Production Committee, which included: Hye Bossin, Tom Daley, Pete Grant, Al Harvey, Paul Johnston, Murray Little, Ernie Rawley, Russ Simpson, Ben Smith, Bill Summerville Jr., George Taggart; and the Publicity Committee, which included: Win Barron, Bert Brown, Ernie Bushnell, Larry Graburn, Archie Laurie, James R. Nairn, Ernie Rawley.

The Ticket Committee, with Gordon Lightstone as Chairman, included: Herb Allen, George Altman, Clare Appel, Meyer Axler, Jack Chisholm, Ralph Dale, Lou Davidson, Eddie DeRocher, J. J. Fitzgibbons Jr., Walter Kennedy, Bill O'Neill, Curly Posen, Doug Rosen, Don Summerville, Bill Summerville Jr., Sam Wacker, Jules Wolfe.

IT MUST BE very gratifying to the officers of Variety Tent 28, that Variety was able to give such a big and satisfying show to those who came to be entertained, but who supported this Variety Benefit Show because Variety support meant a contribution to Variety Village.

The officers are: Reuben W. Bolstad, Chief Barker; Wm. A. Summerville Jr., First Assistant Chief Barker; Ernest M. Rawley, Second Assistant Chief Barker; Clare Appel, Property Master; Dan Krendel, Dough Guy. Canvasmen: Herbert Allen, Jack Arthur, M.B.E., Lorne Greene, Gordon Lightstone, Douglas V. Rosen, Ralph Dale, John J. Chisholm, International Delegate and Past Chief Barker; Morris Stein, Past Chief Barker; John J. Fitzgibbons, C.B.E., International Foreign Committee Representative and Past Chief Barker; Chaplains: Rev. G. J. Cherrier, O.B.E., Rabbi A. L. Feinberg, Rev. C. F. Pashler.

I have not commented on the Cecil B. DeMille production, The Greatest Show On Earth, leaving such comment for another issue of The Digest, since the Betty Hutton visit to Toronto, and the Variety Show Benefit were subjects big enough for considerable comment, however, after seeing The Greatest Show On Earth, I sent Barney Balaban, President of Paramount Pictures, the following telegram, which sums up what I think of The Greatest Show On Earth. Earth.

"CONGRATULATIONS with all my heart on The Greatest Show On Earth. DeMille has out-DeMilled himself with this picture which has everything any human being can desire irrespective of age, race, creed or color, for entertainment. The Greatest Show On Earth is the best antidote to show-biz blues which we have had in several decades, and I prophesy it will prove to be the greatest box-office grosser in the history of motion pictures. Long live Cecil B. DeMille, cordially, Ray Lewis."

And here, ladies and gentlemen, I rest my case on The Greatest Show On Earth, produced and directed by Cecil B. DeMille, with color by Technicolor, and with Betty Hutton, Cornel Wilde, Charles Heston, Dorothy Lamour, Gloria Grahame, James Stewart, Henry Wilcoxon, Lyle

(Continued on Page 8)

PARAMOUNT—EXHIBITORS' CHOICE IN '52 ON A PLATFORM OF "BIG" PICTURES ONLY!

IF IT'S A PARAMOUNT PICTURE IT'S THE BEST SHOW IN TOWN

November, 1952, will tell who's to be the nation's leader but only is not a campaign promise but an accomplished fact as these tremendous even at year's start, the boxoffice leader is clear. '*Big*' pictures attractions already indicate the profits Paramount means to you all thru '52.

1952 is the year in which it will set the industry's greatest grosses.

World Pre-Release Engagement at Radio City Music Hall

Cecil B. DeMille's THE GREATEST SHOW ON EARTH

Color by Technicolor

1952 rings in with its New Year's Eve midnite previews across the nation.

DEAN MARTIN and JERRY LEWIS in HAL WALLIS' PRODUCTION

SAILOR BEWARE

1952 headlines begin with the news of its 400 big holiday engagements.

BOB HOPE HEDY LAMARR in

MY FAVORITE SPY

1952 continues its smash box-office performance and its terrific acclaim.

KIRK DOUGLAS ELEANOR PARKER WILLIAM BENDIX

in WILLIAM WYLER'S PRODUCTION OF SIDNEY KINGSLEY'S

Detective Story

FROM THE SMASH STAGE SUCCESS!

CENTRE
PAGES

RAY PRESENTS

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Bettger, Lawrence Tierney, Emmett Kelly, Cucciola, Antoinette Concello, John Ringling North, John Kellogg, John Ridgely, Frank Wilcox, Bob Carson, Lillian Albertson, Julia Faye in its starry cast. Associate producer, Henry Wilcoxon, associate director, Edward Salven. Produced with the cooperation of Ringling Bros.-Barnum & Bailey Circus; Screenplay by Frederick M. Frank, Barre Lyndon and Theodore St. John. Story by Frederick M. Frank, Theodore St. John and Frank Cavett, with the music score by Victor Young.

I said, that with the quotation from my telegram to Barney Balaban, "I rest my case on The Greatest Show On Earth," but Betty Hutton said to the press, "I just love to talk." So do I, when I feel as I do about The Greatest Show On Earth, for there never was, and never will be a circus containing the heart-interest, the glamor, the beauty, the glitter, the daring, the stars, the performers, including lions, tigers, leopards, horses, etc., the showmanship, the drama, the tragedy, including a train-wreck, of the magnitude of DeMille's Greatest Show On Earth.

IF Cecil B. DeMille, having arrived at the age of threescore and ten, is now living on the Biblical Borrowed Time, we must conclude that The Lord In His Wisdom Knows To Whom He Lends Time. To my mind, The Greatest Show On Earth is Cecil B. DeMille's greatest picture, it is his masterpiece, and verily, it is truly Great.

Betty Hutton, in commenting on the human qualities of Cecil B. DeMille, his power to direct and to obtain from the people with whom he worked, what appeared to be impossible of accomplishment, said: "He is such a swell person that if he had been twenty years younger I would have fallen in love with him," but as for myself, having seen The Greatest Show On Earth, I'll take Cecil B. DeMille at seventy any day, in place of two others at thirty-five.

Odeon Announces New Promotions

Several promotions among theatre personnel of the Odeon circuit have been announced by Mr. David Griesdorf, General Manager of The Odeon Theatres (Canada) Limited.

Effective immediately, Mr. Sam Hebscher is promoted to Manager of the Capitol Theatre, Hamilton. Mr. Hebscher has, for the past 18 months, managed Odeon's other major first-run Hamilton theatre, the Palace. Prior to that he was Manager of the Savoy Theatre, also in Hamilton, which he had managed for 4 years.

Promoted Manager of the Palace, replacing Mr. Hebscher, is Mr. Neil Main, who moves from the position of Manager of the Savoy, Hamilton, to the important Palace post. Mr. Main had previously managed the Odeon Theatre in Galt. He was at the Savoy, Hamilton, for 18 months prior to this move to the Palace.

The Savoy, Hamilton, Manager's position has been filled by Mr. George Shepherd, formerly Manager of Odeon's Capitol Theatre in Niagara Falls.

Mr. Don Cook, who until now has been Manager of the York Theatre in Hamilton, has been promoted to Manager of the Capitol, Niagara Falls, replacing George Shepherd.

The former Assistant Manager of the Savoy, Hamilton, Mr. Jim Gowland, has been promoted to Manager of the York, Hamilton.

All of these theatres are under the supervision of Mr. Harry Dahn, Supervisor of the Southern Ontario territory for the Odeon circuit.

In announcing these promotions, Mr. Griesdorf points out that they are in line with the company policy of promotions from within the ranks wherever possible and in addition to these announced changes, there have, of course, been many other promotions of personnel to fill positions vacated through these managerial promotions.

Sam Hebscher in taking over the Capitol in Hamilton, is fulfilling a long standing ambition. Mr. Hebscher, a native of Hamilton, has displayed a keen sense of showmanship and management ability during his several years with the Odeon circuit. His appointment is fitting reward for these years of service.

The Capitol Theatre is presently being completely redecorated and introducing many unique services to attract public attention. The Capitol with 2,260 seats and the Palace with 2,000 seats have long been considered two of Canada's top motion picture theatres.

Mr. Main in being appointed Manager of the Palace is attaining one of the top managerial posts in the circuit. He has made remarkable progress since returning from a distinguished military career during the war. In these few years, Mr. Main has earned a high regard from the company and the public for his obvious ability.

TOP-GROSSING PICTURES OF '51

The Motion Picture Daily listed alphabetically the top-grossing pictures of 1951 as follows:

AN AMERICAN IN PARIS (Metro-Goldwyn-Mayer)
BORN YESTERDAY (Columbia)
DAVID AND BATHSHEBA (20th Century-Fox)
THE GREAT CARUSO (Metro-Goldwyn-Mayer)
KING SOLOMON'S MINES (Metro-Goldwyn-Mayer)
SHOW BOAT (Metro-Goldwyn-Mayer)
THAT'S MY BOY (Paramount)

Arthur Irwin Re-appointed

W. Arthur Irwin has been reappointed Chairman of the National Film Board and Government Film Commissioner. Formerly editor of Maclean's Magazine, Mr. Irwin was named to the post in December 1949. His first term as Commissioner will expire January 31, 1952.

Odeon-Carlton, Toronto Packs Them In Despite Streetcar Strike

Wannie Tyers, manager of the Odeon-Carlton, Toronto and Sam Glasier, 20th-Fox's Canadian publicity and exploitation director combined to fashion a striking presentation in conjunction with the opennig of The Model and the Marriage Broker; With the cooperation of leading fur shops they presented the first fashion revue of 1952. The show featured nightly has attracted excellent public attention.

Projectionist Union Leader Dies in Toronto

Prominent in labor circles for 40 years, William Patrick (Don) Covert died last week in East General Hospital. Mr. Covert was born in Havelock, but lived most of his life in Toronto. He was 62.

He organized the Toronto Motion Picture Projectionists' Union, Local 173 of the International Alliance of Theatrical and Stage Employees, and was a charter member. For the past 35 years he was its business manager as well. In 1920 he was elected vice-president of the parent body and thereafter cared for the Canadian members of the union. He travelled extensively and only recently returned from a trip to New York City.

Mr. Covert was a delegate to the Trades and Labor Council, Toronto Branch, and a director of the Toronto Labor Temple. He was also a delegate to the Ontario Provincial Federation of Labor. He was at one time a deputy sheriff of New York state and a Justice of the Peace in Toronto. He was a charter member of both the Variety Club and the Motion Picture Pioneers and had served on the executives of both organizations.

In 1949 he was chosen by the Canadian government as labor's representative to the International Labor Organization at Geneva.

He leaves his wife; three daughters, Valeria, Yildred and Julianna; three sons, Edward, Theodore and Blain; and five grandchildren, all of Toronto.

Burial services were held at Thompson's Burial Home with interment at Mount Pleasant Cemetery. Members of the film industry in Toronto gathered with officials from the International Alliance of Theatrical and Stage Employees from the United States and Canada to pay their respects to Mr. Covert.

Flash Bulletins

Canadian publicity and exploitation head for MGM Dewey Bloom had a successful operation and is now recovering at his home.

Warner Bros.' Tony Ranicar, head of publicity and exploitation in Canada, is now resting at his home after an emergency operation a few days ago.

A son was born to Mr. and Mrs. Lawrence Allen. Jeffrey Lee Allen. Jeffrey Lee is also a grandson of Mrs. J. J. "Ray" Allen.

Mexican Films in Slump

The Mexican film industry produced only 80 per cent as many pictures in 1951, as compared with 1950 production. A total of only 99 films were produced in 1951 with 107 shown; the additional 8 having been made the previous year and held for a better market.

VANCOUVER NEWS

JACK DROY

Vern Skorey, 20th-Fox, Calgary branch manager, was re-elected president of the Alberta district of the Canadian Picture Pioneers. The State theatre here which plays films and stage shows is in trouble with the law, who claim it was putting on indecent shows (strip-tease) and arrested the two owners, two girls and the comedian, but did not close the house. Case will come up for trial next week.

Alf Shackleford of the Capitol Theatre, Lethbridge, was elected president of the Alberta Theatres Association, succeeding Ken Leach of the Strand, Calgary. Other officers include Walter P. Wilson, Capitol, Edmonton, Douglas Miller of the Roxy, Taber, and Don Menzies of the Palace, Calgary.

Due to tough winter weather, business at theatres here and in Victoria was down 15 percent from a year ago, theatremen reported. Rod McArthur, MGM shipper, resigned and was succeeded by Roy Clousten, former Paramount booker at Calgary. The chief cameraman for National Film Board's "Royal Journey" was Osmond Borradaile, now a part-time dairy farmer near Chilliwack, B.C., after a big league career in British and American pictures. Film is in the new color process and runs 50 minutes. Gordon and Edna White of Ottawa, well-known drive-in theatre designers and operators, were here for the Xmas holidays and attended the open house party at Perkins Electric. Gordon is investigating the drive-in and Quonset theatre possibilities in Western Canada.

Castlegar in the Kootenay district of the province, a small town 20 miles north of Trail, will be the new home of a $65 million forest industry. Work will get under way soon on a 400-ton kraft pulp mill. The project will employ 2,200 men and will transform Castlegar into a centre of more than 11,000 people. At present it is a village with a small population of 1,300, with one movie, the Castle Theatre, operated by Les Campbell. The new spot is a unit of the Celanese Corporation of America.

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Toronto

The proverbial ill-wind which blows nobody is applicable to the tram strike in Toronto which boosted neighborhood Theatres.

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Without the benefits of New Year's Day Scottish custom the Torontonians who could not ride have been "footin it" during the Toronto Tram Strike.

•

Betty Hutton, star of Paramount's Cecil B. DeMille Greatest Show On Earth, bounced into Toronto Jan. 9th for Jan. 10th Variety Benefit Show at Imperial and a million Torontonians heard the elasticity of the bounce.

•

Variety Show at Imperial looked like a circus Jan. 10th, which 3000 patrons enjoyed, thanks to the Variety Committee which made the Imperial a scene of festivity with everything which sparkled and which was joyous minus the sawdust.

•

Jan. 9th, the day Betty Hutton flew into Toronto on a plane, her press cocktail party, and the Big Show on Jan. 10th proved forevermore that show folks not only have a heart but a heart which stretches from head to toes.

•

The will of the Late Henry Morton, Western Circuit Theatre Operator and affiliate of Odeon Theatres of Canada Ltd. — disclosed an estate of $358,400.

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20th-Century Fox 1952 Fashion Show presented Friday, Jan. 11th—Odeon-Carlton with presentation of the Model on the Marriage Broker. Sam Glasier and Wannie Tyers get $10,000 fur display from leading fashion shops.

•

Vernon Jarratt's book, The Italian Cinema, interesting story of post-war Italian films and creation of International markets for Italian pictures, published by The Falcon Press.

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Variety members do a bit of clowning in costume under direction of Jack Arthur, Famous Players Impressario to add outdoor atmosphere for The Greatest Show on Earth.

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Barney Balaban, Paramount Pictures Pres., and Y. Frank Freeman, Studio Production Manager, Al Schwalberg, Distribution Chief, Jerry Pickman, Chief Pub. & Adv. gathered in New York press raves on Greatest Show on Earth premiere Jan. 10th following Radio City Music Hall which substantiated Greatest Show on Earth title as it for the picture.

CAPITAL STORY

By BILL McLAUGHLIN

Hull and Ottawa police were still pressing investigation into the smooth $850 robbery of the Cinema de Paris Theatre across the river in Quebec province. Rene Perrault, manager of the theatre, was approaching his home just after midnight when he was given an unexpected ride-back to the theatre on Laval Street and forced by two armed and masked bandits to open the office safe. After lashing Mr. Perrault to a chair, the gunmen walked out with the proceeds of Saturday and Sunday shows.

Frank Gallop, resident manager at Donn B. Stapleton's popular Centre Theatre on Sparks Street, is presently cashing in on Ottawa movie-goers' traditional love for musical films. MGM's The Great Waltz is back again and the Strauss love melodies are attracting large audiences to both matinee and evening shows. But Ambrose Nolan still holds the local record for repeat engagements on musical films. As manager of the Avalon (now the Glebe) for his father, the late P. J. Nolan, in the early '30s, Amby played Vivienne Segal in Viennese Nights so many times that the Warner Brothers' film fell apart. He used to keep the beat-up print in his office, repair the breaks as best he could and bring it Back by Popular Demand to SRO whenever his patronage started to slip.

British-made Laughter in Paradise is getting a fine play at the Little Elgin. Now in its fourth consecutive week and may go into a fifth, according to manager Ernie Warren. Behave Yourself is also doing mighty well for itself in the main auditorium of 20th Century's dual theatre, this, despite an unfriendly press after opening day. The Farley Granger-Shelley Winter comedy romance is on its second big week at this writing and may go into a third. And manager Warren just loves these extended runs in both his houses. Aside from the pleasure of making favorable reports to his Toronto boss, it gives him a chance to catch up on his favorite winter sports of skiing in the nearby Gatineau Hills and following the fortunes of Tommy Gorman's team in the Quebec Hockey League.

Use This Information As Your Guide on Release Dates

TORONTO

IMPERIAL
Third Week. My Favorite Spy (PARA) with Bob Hope and Hedy Lamarr.

LOEW'S
Third Week. Across the Wide Misosuri (MGM) Technicolor with Clark Gable.

UPTOWN
Third Week. Flame of Araby (E-U) Technicolor with Maureen O'Hara and Jeff Chandler.

SHEA'S
On Dangerous Ground (RKO) with Ida Lupino and Robert Ryan.

UNIVERSITY & NORTOWN
Close to My Heart (WB) with Ray Milland and Gene Tierney.

ODEON-CARLTON
Model and the Marriage Broker (20th-Fox) with Jeanne Crain and Scott Brady.

HYLAND
Eleventh Week. The Lavender Hill Mob (JARO) with Alec Guinness.

VICTORIA
Kon-Tiki (RKO).

INTERNATIONAL CINEMA
Fifteenth Week. Laughter in Paradise (IFD) with Alastair Sim.

TOWNE CINEMA
Third Week. The River (UA) Technicolor.

DOWNTOWN
The Wild Blue Yonder (Rep.) (E-U) and Purple Heart Diary (Col.).

STUDIO
Mozart Story (Card.) and Concert Magic (Card.).

EGLINTON
The Wooden Horse (IFD) and The Royal Journey (NFB) Technicolor.

MONTREAL

CAPITOL
The Outlaw (RKO) with Jane Russell and Jack Buetel.

LOEW'S
Fourth Week. An American in Paris (MGM) Technicolor with Gene Kelly and Leslie Caron.

PALACE
The Blue Veil (RKO) with Jane Wyman and Charles Laughton.

SNOWDON-OUTREMONT
Lightning Strikes Twice (RKO) and Force of Arms (WB).

PRINCESS
Second Week. The Racket (RKO) with Robert Mitchum and Lizabeth Scott.

ORPHEUM
Lost Continent (Cardinal) with Cesar Romero and Hillary Brook.

IMPERIAL
Submarine Command (PARA) with William Holden and Nancy Olsen.

AVENUE
Third Week. The Lavender Hill Mob (JARO) with Alec Guinness.

KENT
Lilli Marlene (RKO) with Lisa Daniely and Hugh McDermott.

SYSTEM
Jealousy (Astral).

VANCOUVER

VOGUE
Ivory Hunter (JARO) Technicolor with Anthony Steel.

CAPITOL
An American in Paris (MGM) Technicolor with Gene Kelly and Leslie Caron.

STRAND
Third Week. Elopement (20th-Fox) with Clifton Webb.

ORPHEUM
Distant Drums (WB) Technicolor with Gary Cooper and Mari Aldon.

CINEMA
Silver City (PARA) Technicolor and Submarine Command (PARA).

STUDIO
Third Week. No Highway in the Sky (20th-Fox) with James Stewart and Marlene Dietrich.

PLAZA
The Lady from Texas (E-U) Technicolor with Howard Duff and Mona Freeman.

PARADISE
The Black Room (COL) and I was a Prisoner on Devil's Island (COL).

CALGARY

CAPITAL
Second Week. An American in Paris (MGM) Technicolor with Gene Kelly and Leslie Caron.

PALACE
Seven Days to Nooh (IFD) and Her First Romance (COL.).

GRAND
The Lady From Texas (E-U) Technicolor with Mona Freeman and Howard Duff.

UPTOWN
Thunder on the Hill (E-U) with Claudette Colbert and Ann Blyth.

STRAND
Behave Yourself (RKO) with Shelley Winters and Farley Granger.

WINNIPEG

CAPITOL
Detective Story (PARA) with Kirk Douglas and Eleanor Parker.

ODEON
No Highway in the Sky (20th-Fox) with James Stewart and Marlene Dietrich.

GAIETY
Second Week. Seven Days to Noon (IFD) and Royal Journey (NFB).

VALOUR
Second Week. Cyrano de Bergerac (UA) with Jose Ferrer and Mala Powers.

LYCEUM
The Red Badge of Courage (MGM) with Audie Murphy and Bill Mauldin.

GRAND
Flight to Mars (MONO) Cinecolor with Marguerite Chapman and Cameron Mitchell.

MET
Second Week. An American in Paris (MGM) Technicolor with Gene Kelly and Leslie Caron.

GARRICK
The Prowler (UA) with Van Heflin and Evelyn Keyes.

RIALTO
Jack London (Alliance) with Michael O'Shea and Susan Hayward and Revolt of the Zombies (Alliance) with Dean Jagger and Dorothy Stone.

SAINT JOHN

CAPITOL
Mask of the Avenger (COL) Technicolor and Never Trust a Gambler (COL).

PARAMOUNT
The Blue Veil (RKO) with Jane Wyman and Charles Laughton.

STRAND
The Cave of the Outlaws (E-U) Technicolor with Macdonald Carey and Alexis Smith.

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